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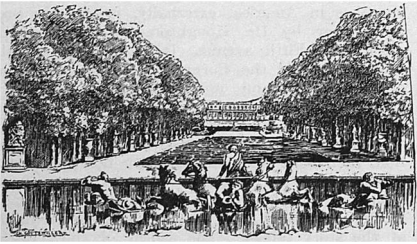
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FRENCH STAINED GLASS.

BY THEODORE CHILD.

AT the recent exhibition of the Union Centrale des Arts Decoratifs in Paris, the most important exhibition of stained glass was that of M. Charles Champigneulle, 96 Rue Notre Dame des Champs. M. Champigneulle, while rivaling with the old thirteenth and fourteenth century glass-workers in the fabrication of ecclesiastical stained glass—it is he who has restored the windows of the cathedrals of Bourges, Chartres and elsewhere—has taken a new departure in adapting stained glass to domestic uses.

In order to meet the requirements of modern French taste, which admires almost exclusively the styles of the past, from the style of Henri II. up to the style of Louis XVI., M. Champigneulle has composed stained glass windows which will harmonize with the furniture and decoration of these different periods. He has sought his inspiration in architectural motives, in Gothic carvings, in decorative panels like the frescoes of Tiepolo, one of which he has reproduced in colored glass for the mansion of the actress Judic; but it is principally in tapestries that M. Champigneulle has found splendid *motifs* for glass work.

The window shown in our engraving, and which is destined for the offices of the *Figaro* newspaper in Paris, is a reproduction of a piece of Gobelin tapestry, the creamy white ground of which is represented by clear glass. The architectural divisions, the pediment and the general ornamentation are in golden yellow and bistre, relieved with touches of mauve and other tints, but all laid on thinly. The brightest colors are reserved for the allegorical figures.

The advantage of this clear glass ground and of the delicate palish tones of the *ensemble* of the ornamentation is that the light is not weakened and the room not obscured as is generally the case with stained glass windows. The extreme brightness of the light shining through the clear glass ground seems to give an aerial quality to the design which stands out with its delicate luminous tones as it were a loving vision of ornament floating in the air.

In the masterpieces of the Gobelin glass painters will find an endless store of inspiration, not only in the compositions themselves, but especially in the rich borders of fruit, flowers and various attributes which were arranged with such rich inventiveness and such exquisite taste by the designers of the sixteenth, seventeenth and eighteenth centuries.

At the recent exhibition of the Union Centrale M. Champigneulle exhibited a dozen large and small pieces of glass work, in which the motives were either inspired by or reproduced from tapestry. In each case the result was charming and highly satisfactory from a practical point of view.

To CLEAN white paint use whiting and water.

MURAL AND CEILING DECORATION.

IN no industrial and artistic branch has more positive progress been made of late years than in wall paper, in qualities of make, variety and beauty of patterns and color elaboration. The chemical scientist, the designer and the manufacturer have combined to produce excellence of the highest order in pressed velvet papers, flecked velvets and flock papers. Figured textiles of silken surface and tapestry effects closely simulated. We find colors and grounds that for clearness and softness might almost have been painted on ivory. Flat ornament in the best designs is now most generally executed in a few colors, and in bright tints of delicate hues, Nile green, pink, Indian red and lavender being among the leading colors, set off by lightly tinted grounds. Wild flowers and fruit-tree flowers have evidently got much attention from designers. The inclination is to small figures.

Decorative or raised patterns are exceedingly rich and choice, these assimilating to the designs of textile materials. The preference of the public taste is for warm tones with subdued effects. Borders are now made a piece with the wall-paper itself, divided by handsome borders, gilt, narrow embossed velvet with gold ground, or mica or colored bronzes. In many instances the paper is carried up, without the intervention of a dado, from the floor border with the simple protection of a narrow chair molding. A favorite mode of treatment is to carry the paper thus up over only a portion of the wall, and tint the rest, supplying a border at edge of cornice in fresco. Colors brilliant in tone, without being gaudy, characterize a large range of the season's patterns. There is an absence of those mere striking effects which are apt to weary the eye. As a rule, quiet harmonious tones look as well by artificial light as by daylight.

A taste appears to have sprung up for using silk textiles for panels of dados as well as of doors, the figures being in bright tinted colors on a light soft background. The silk should be previously sized on its under surface. For this purpose it is stretched on an open frame or drawing board. To size, take an ounce of gelatine and place it in a tall gallipot, suit covered with cold water; leave it for an hour, pour off the cold water and add a pint of boiling water to the gelatine, which stir and dissolve quickly in the water; run the mixture through coarse muslin to strain, and whilst still hot, apply it to the silk with a sponge, rubbing the mixture well in and leaving it to dry. The same mixture can also be applied to satin. The

perfection of mural decoration, especially in panels, would appear to be reached in mosaic work, composed of vitrified and other substances that take an opaque finish. Mosaics have about them the charm of not being meretricious, and entering into the composition of the wall, they partake of its solidity. A mosaic composition is set up as a solid piece, the cakes being previously cemented together, and thus it can be removed bodily when desired.

A mode of decorating walls, which has been carried out in several instances on an extensive scale, is that of pressing molds of set designs on the surface composition whilst yet in a plastic state. These relief designs are afterwards colored. This method has much to recommend it.

Increased opportunities for pictorial mural effects would be gained if architects would furnish more recessed spaces. However well busts, statuettes and ornaments of marble and metal of the allegorical order appear on mantels, sideboards, stands and brackets, they would often appear far better if set up in alcoves.

Hammered copper, Lincrusta and Limoges ware are now introduced for corners, the copper in shades of gold, the other materials in colors appropriate to their subjects and contrasting with the wall colors in complementary hues. In these simplicity and beauty of ornament may be combined with great strength and boldness. Metalized colors will often appear to advantage.

That the papering of ceilings is coming more into favor is due in part to the pretty and elegant designs brought out for this purpose, as, for instance, leaves in white and the lightest shade of lavender tint on a ground of silver. A ceiling paper cannot be too retiring, whilst yet any stencil or hand-painted border, in keeping with the cornice or the tone of the wall hangings, may be in warm and pronounced colors.

In some of the new theatres and the reception rooms of clubs, as well as in a number of private mansions, a more ambitious style of ceiling decoration, with designs such as prevailed in the reign of Louis XIV., is being carried out. Thus, the ceiling of one of our city theatres just finished is frescoed with cupids and sea shells and *Jeux de l'Es* on a ground of cerulean blue. The ladies' reception room of the Produce Exchange is magnificently decorated with cupids floating among tinted clouds and scattering roses over the ambient air.

In papering a wooden ceiling linen should first be applied. It serves to cover any interstices and presents a smooth surface. Great care must be exercised in laying ceiling paper, that there be not only absence of wrinkles, but that the edges fit so close as not to show jointures, for the ceiling being an unobstructed area, fully exposed to the light, the least faultiness is visible.

THE rage for variety in decoration has traveled so far in France that it seems to have reached its limit. The manufacturers there complain that they experience the greatest difficulty in securing new designs, though they pay the highest prices for them. The invention of the artists has exhausted itself, and they are commencing to create the wildest combinations and contrasts in order to make a show. There can be only one result out of this—a return to old methods and ideas which, as long as they are sound, are bound to survive all ficklenesses of popular taste and all mutations of hollow fashion, which after all is only a pandering to popular caprice.

GOOD taste never permits itself to be ruled by fashion. If your house pleases you, you can afford to laugh at Mrs. Grundy. The very best fashion ever invented is that which intelligence invents to gratify itself.



STAINED GLASS WINDOW, BY M. CH. CHAMPIGNEULLE, FOR OFFICE OF LA FIGARO.